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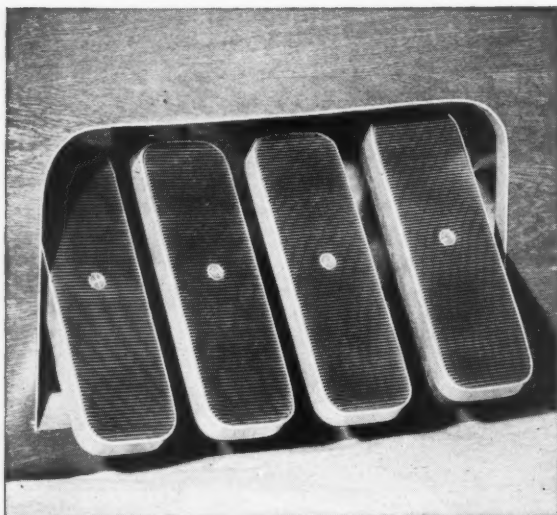


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The American Organist

SEPTEMBER, 1947

Vol. 30, No. 9 - 25¢ a copy, \$2.00 a year



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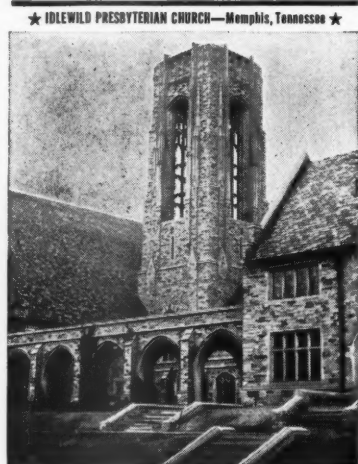
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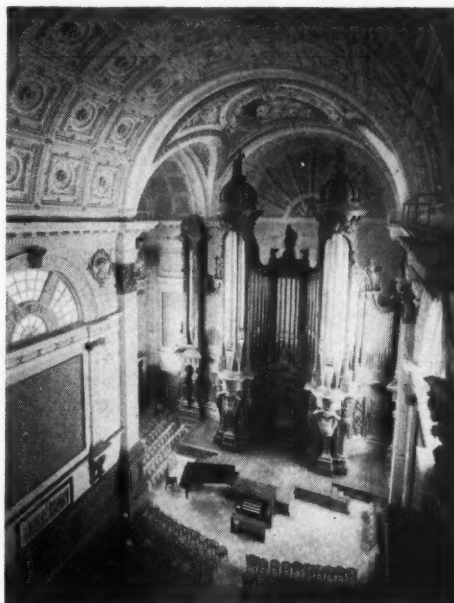
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REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Christmas Music from 1946

For the convenience of our readers the following are noted from last year's reviews as having received special commendation; comments are from the reviews.

AC—Edward G. Mead—"Whence comes this rush of wings," G, 6p, u, me, Birchard 16c. Here's one composer who thinks Christmas music ought to have understandable appeal.

And, Gentle Reader, since these columns are opposed to anthems arranged from this or that source, anthems that are purely technical, anthems written in 8-part or 80-part in an era when volunteer choirs prevail, there is but the one work to list this year, as above. If Christmas is not worthy of its own music, then let's stop singing on Christmas Sunday. If the readers will go back several years or a dozen years they will find a great abundance of truly beautiful Christmas music reviewed.

Christmas Music

A5C—Billings—"Emanuel"

F. 7p. u. me. Birchard 20c. Very early American music that needs a program-note on the calendar as well as ingenuity & artistry on the organist's part. The 5-part feature comes from dividing the basses here and there, in octaves.

AC—Dr. Roland Diggle—"Snow lay on the ground"

Ef. 5p. e. Schubert 20c. Opens in hymn style and 4-4 rhythm, then goes to 6-8, with more movement, especially in contralto and tenor; then a 2-part section which might work for junior choir, and so on, to make an anthem of good length.

A8C—Garth Edmundson—"Rejoice Christians"

G. 4p. me. J. Fischer & Bro. 15c. An attractive musical idea to begin with, and then good workmanship in using the contrasts between 4-part women's and 4-part men's voices, in sprightly rhythm, with plenty of opportunities for much variety in interpretation. Not difficult if you can do the part-dividing; every congregation will profit by it.

A6(J)C—Dorothy Emery—"It came upon the midnight"

A. 12p. me. J. Fischer & Bro. 18c. E.H.Sears text. Scored for adult chorus, junior choir, and flute, though this latter can be played on the organ if you can't hire a flutist. Here is something not only original in its idea but also unusually lovely for Christmas, and that flute obbligato ought to have the benefit of the color only a flutist can give it. Some humming, the old hymn-tune for example. Adult women's voices will do that 2-part junior-choir music even better than any children can. This girl knows why church people like music, and she didn't learn that in any conservatory—not when she writes music as musical as this.

AC—J. Lawrence Erb—"Glory to God in the highest"

Ef. 7p. me. Witmark 16c. Opens unexpectedly with women's voices written low on the staff, then full chorus beginning the same way. Much of it is in simple hymn style, with variety here & there, and a 6-8 solo of considerable appeal for soprano (or your junior choir). Simple music for any volunteer choir and average congregation.

*A5C—French, ar. Robert Elmore—"In David's Town"

Af. 6p. me. J. Fischer & Bro. 16c. Opens with atmospheric introduction on rich registration and then the

voices sing a simple but lovely unaccompanied hymn-like section which does not remain too simple. However the welcome is already guaranteed by the appeal of the opening materials, which style is resumed in the second half. Should be confined to the better choirs.

*AWC—German, ar. R. Shaw—"Christmas Nightingale" Af. 6p. u. md. Birchard 16c. Here's something quite attractive for women's voices, based on a lilting rhythm and fine phrasing; if your women can turn a phrase neatly and keep things going, better get this one; your congregation will bless you.

AC—H. P. Hopkins—"Christmas Anthem"

Ef. 12p. me. Schubert 20c. This was reviewed when first published in scriptograph; it is here mentioned because now available in standard printing. As originally stated, melodious and all that for average choirs and congregations.

AC—Frances McCollin—"Today the Prince of Peace"

F. 14p. e. Birchard 20c. Serious music along the structural lines that have given Miss McCollin her reputation as a composer. Better restrict it to the advanced choirs and congregations trained to serious music.

AC—Nicola A. Montani—"Lovely Babe"

Em. 5p. me. Carl Fischer 15c. Main section is a lovely lullaby that will appeal to all choirs and congregations; the contrast section tries a special effect on la-la-la and will succeed or fail in proportion to the organist's ability to do the right thing with it. Better look it over.

*A3C—Wm. Neidlinger—"Birthday of a King"

Af. 4p. e. Schirmer 15c. An anthem version of the famous solo known to almost all congregations. The basses sing the tune, the women sing parts added by the arranger.

AC—Robert Nelson—"Matchless Maiden"

6p. u. me. J. Fischer & Bro. 16c. Ancient text. Obligato for viola which is quite essential, though the organist might try it on properly colored massed strings (if he can read from the special clef used for it). Highly original thematic materials which make serious demands on the organist; they will not make music without a real musician for the interpretation. On the hard side. Look it over for yourself; that viola obbligato should interest you.

AWC, AMC—W. T. Pollak—"Today is Christ born"

Afm. 8p. md. J. Fischer & Bro. 16c. English and Latin texts. This was favorably reviewed last year in its original version for chorus; it's the antiphon to the "Magnificat" for Christmas vespers. Present arrangement is for women's voices though the score indicates it can be done also by men's voices singing the same notes.

*A8C—Scottish, ar. R. Purvis—"What strangers are these"

E. 8p. md. Birchard, price not indicated. It's the old Scottish Christmas tune known to all, thoroughly Scotch in

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flavor and handled here without in any way spoiling the tune. Some humming. Last two pages have real organ accompaniment on three staves, as all anthems ought to have.

*AC—Tyrolean, ar.R.Elmore—"Come now ye shepherds" Ef. 9p. u. me. J. Fischer & Bro. 18c. This one is on the serious side, for more advanced choirs and congregations.

NEW YEAR

A6N—Wilbur H. Viebrock—"A New Year Song" 5p. me. J. Fischer & Bro. 15c. Here's a lovely piece of music for a service that's hard to fit. "Dear Master, as the old year dieth soon . . . Dear Master, as the new year now is born." Parts for the men's voices are divided, for harmonic rather than contrapuntal reasons, so it's not difficult. But it does make appealing music for its special service.

CHRISTMAS SONG

May Van Dyke—"Lullaby" F. 4p. e. J. Fischer & Bro. 50c. A Johnson text. Range F-F, for soprano. Melodious and graceful, giving an artist a chance for making a real appeal to any average congregation; requires feeling and a fine sense of phrasing.

Organ Music

Norman Coke-Jephcott—Symphonic Toccata C. 18p. md. Gray \$1.50. Opens with slow moody materials, chiefly harmonic, with a melody for interest, and then the main movement begins in minor key, with fairly rapid figuration that won't be too easy, though it is fairly attractive in interest. This grows in animation and intensity and then is relieved by a return to the opening mood, and thenceforth the two alternate to the end, however without at any time repeating themselves or music already heard. It's not for Miss Soosie but rather for serious professional workers who have no particular aversion to Americans. Somewhat structural, yet with good enough inspiration back of it.

J. S. BACH, Marcel Dupre's Edition, Vol. 7 *Orgelbuechlein*

13x10. 65 pages. 45 pieces. paper-bound. Bornemann-Gray \$3.75. The remaining volumes of this superb edition are now available to everybody in America, and those not already reviewed here will be taken in order. The first of the missing volumes gives the church organist some of his richest treasures, and so many of them are well within easy reach of even the unpretentious organist; likewise a great many of them are also within easy heart-reach of the unpretentious congregation if only the organist will plan his registration and his tempo to provide maximum expressive beauty. Look at the titles. They're not toccatas or fugues or show-pieces; they're heart music, all of them. Mr. Dupre gives prefatory matter of 11 pages in original German, in English, and in French; you couldn't want more than that. The index-page lists the 45 Little Organ Book pieces in three languages also, and then, best of all, each piece has a stanza of the old hymn text in three, so that the English-speaking audience can know authoritatively what the music really means. If

Bach had anything to say to the player, Mr. Dupre has preserved such comments in this edition, printing them in italics within the staves; "unfortunately they are very rare," says Mr. Dupre. All ornaments and abbreviations used by Bach are explained in full in the preface, so that Miss Soosie shall know precisely what it is believed Bach wanted. Fingering & pedaling indications are supplied by Mr. Dupre in profusion, for the benefit of players who do not have faith in their own ability to devise such things for themselves. Registration suggestions are always on the hard French side, not suitable for American congregations; but organs & voicing differ too wildly to make it easy for anyone to say much about specific registration. After all, if an organist doesn't have intelligence enough to make his music appealing, nothing can be done about it. But for those who do have a heart for music, and who want their preludes to carry a message to the congregation, here's a volume worth its weight in gold.—T.S.B.

MASTERPIECES OF ORGAN MUSIC

Selected and edited by Norman Hennefield

Vol. 54, J. G. Walther, Four Choralpreludes. 16 pages. me. Liturgical Music Press \$1.50. In All My Deeds is a rather attractive piece of church music, contrapuntal, easy enough, graceful, and worthy of adorning with colorful registration to make it speak to, rather than roar at, a congregation. In Thee O Lord Have I Placed My Trust is even more attractive, contrapuntal of course; Lord God Now Open Wide Thy Heaven is also attractive, contrapuntal, and not preserving its hymntune but ornamenting it. Lord Jesus Christ True Man and God is not quite up to the appeal of the others. It's an album of church preludes and postludes for the better congregations.

Vol. 55, Ricercari by Palestrina, Fischer, Pachelbel. 16 pages. me. Liturgical Music Press \$1.50. Contents: Palestrina's on the 7th Tone, and on the 8th Tone; Fischer's on Christ is Risen, and on When Jesus on the Cross Was Found; Pachelbel's in Fsm. As in most of these ancient composers, the values lie in the titles for church-service uses, and in the composers' names for the sake of those who have no better standards by which to judge. This doesn't insult the old-timers; it merely points out that the world did not stop progress when they died. And it should not be necessary to remind professional people that their individual needs go far beyond the limits of a layman's needs; it's still any man's privilege to remain ignorant of the past history of his profession if he so chooses.

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Reviews by ROLAND DIGGLE, Mus.Doc.

Harvey Gaul—Prelude—Prayer—Twilight

Three delightful impressionistic pieces by the beloved composer who did so much for American music. A Prelude for Pentecost is a 6-page piece on a plainchant cantus that in no way prevents its use at any other season of the year; aside from a few measures, it is quite easy and melodically charming. Prayer for an American Sailor, 3 pages, demands Chimes to make it effective. Tennessee Twilight Tune, my favorite, is the sort of thing average listeners eat up—nice juicy harmonies and a good melody. I'm sure that if you play it at your little Church of St. Widgets in the Wash Bowl at Sinking-in-the-Ooze, the congregation will vote you an increase in salary. Schirmer.

Buxtehude-Ley—Six Preludes on Chorales

Excellent service preludes for Advent, Christmas, Lent, Paschiontide, Easter, and Whitsuntide; they range from two to five pages and are easy to play. I have an idea they are known to most organists; the edition is fine and they should prove valuable to students. Oxford-Fischer.

August Maekelberghe—Let All Mortal Flesh Keep Silent

This recital number will depend to a great extent on the way it is presented, especially in the matter of registration. I had to play it a number of times before I could find out what the Composer was saying; it is not easy and I had trouble with parts of it. However I am sure if it is well played it will prove a first-rate recital number, but for the love of Mike do not play it until you can do a good job with it. I cannot forgive the Composer for ending it softly when the hymn to which the tune is sung ends "Alleluia Lord Most High," which surely calls for a fortissimo climax. If this had been submitted for the recent Guild competition, it would have had my vote without a second thought. J. Fischer & Bro.

R. V. Williams—Greensleeves

I like this 4-page adaptation of an Old Air very much; it is a lovely tune and the distinguished Composer has made a work of art of it. By all means keep it in mind for the Christmas season. Oxford-Fischer.

Louis L. Balogh—The First Noel

A first-rate 7-page piece on this most Christmasy of all tunes that will surely have wide use. By quite simple means the Composer gives us an admirable piece that comes off well on a modest instrument. The little canon on p.6 is extremely effective, and the allegro beginning on p.7 works up to a splendid climax. Don't wait until Christmas eve to order this, do it now. J. Fischer & Bro.

Carlo Rossini—Two Organ Books

Ecclesiastical Organist, Vol.2, and The Georgian Organist, two books of over 100 pages each, containing preludes, interludes, and postludes. While of special interest to organists who have very small organs or, in hundreds of cases, harmoniums, they will prove of real value also to the thousands who, knowing their limitations in the art of improvising, need short pieces of from 16 to 24 measures of well-written music to fill in and bridge parts of the service into a unified whole. I have found all these excellent books by the Rev. Carlo Rossini most helpful & practical for students; as I have said before, they fill a real need for all sorts of lodge work where short interludes are necessary. J. Fischer & Bro.

N. Lindsay Norden—Handel & Brahms arrangements

It seems a great pity that there is not a real organ arrangement of the accompaniment to "The Messiah," but until such comes, this organ part of the Christmas portion, made from woodwind and brass parts for use with strings — tympani, should prove most helpful. The same can be said for the special organ part with added harp for the Brahms "Song of Destiny." Both are well done and I am sure will prove of great use. J. Fischer & Bro.

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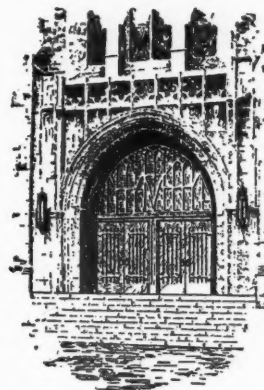
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From a letter to the Maas Organ Co., by
Rev. W. S. Hinman, Ph.D., St. John's
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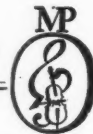
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THE AMERICAN ORGANIST

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension.

N—New Year.

C—Christmas.

P—Palm Sunday.

E—Easter.

S—Special.

G—Good Friday.

T—Thanksgiving.

L—Lent.

After Title:

c. q. qc. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s. a. t. b. h. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o. u.—Organ accompaniment, or unaccompanied.

e. d. m. v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

A. B. m. Cs.—A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

• INDEX OF PERSONALS

a—Article.

m—Marriage.

b—Biography.

n—Nativity.

c—Critique.

o—Obituary.

h—Honors.

p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

*—Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

q—Quartet.

b—Bass solo.

r—Response.

c—Chorus.

s—Soprano.

d—Duet.

t—Tenor.

h—Harp.

u—Unaccompanied.

j—Junior choir.

v—Violin.

m—Men's voices.

w—Women's

off—Offertoire.

voices.

o—Organ.

3p.—3 pages, etc.

p—Piano.

3-p.—3-part, etc.

Hyphenating denotes duets, etc.

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SEPTEMBER 1947

No. 9

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RICHMOND STATEN ISLAND 6 Phone: Dongan Hills 6-0947 NEW YORK CITY



LEST WE FORGET

Hardness, history, severity, technic—all are splendid, but let us not forget that men still have hearts for beauty in music; in all our enthusiastic rattling of the bones of a dead past, in all our exploration of a fantastic future, let us remember beauty in organ music. Above, a Welte organ.

THE AMERICAN ORGANIST

September 1947

Museum Organ Recitals in Worcester

Music by WILLIAM SELF

Some two dozen programs are given every season to Museum audiences

WHILE the organ recital has almost universally lost its life in the several dozen municipal and similar organs in America, it still flourishes here & there in museums and educational institutions, notably Dr. Marshall Bidwell's series in Carnegie Institute in Pittsburgh, Walter Blodgett's in the Cleveland Museum of Art, and William Self's in the Worcester Art Museum, Worcester, Mass.

Of all the instruments used, that in Worcester makes the severest demands on the organist. It was installed in 1942 by Aeolian-Skinner, has but 23 voices, and not a pipe in a swellbox anywhere. Pedal has eight voices, Great three, Positiv six, Recit four. Wind-pressure is 3" throughout. There are only two borrows: the Great 16' Quintaton is used on the Pedal at 16' & 8'.

Now what kind of literature would you use on such an organ? Lemare's Andantino? Karg-Elert's Soul of the Lake? Joseph Bonnet was the Museum's first organist; upon his death, William Self was appointed. Enough of his programs are reproduced here to show how he views his obligations. Massachusetts is included to be a bit uppity in matters musical, a Massachusetts museum doubly so.

Taking the last calendar year of completed recitals, 1946, there were sixteen recitals—two each month except March, May, June, and September; there was none in July and August. The Museum kept tabs on the attendance for thirteen of the recitals, and their total was 1166, an average of 89 for each recital, with the lowest attendance 45 and the highest 190, the latter scored twice. Is that average of 89 bad? When we consider the quality of people attracted to museum affairs, it is probably pretty good. What is the average attendance for lectures and other types of programs in the Museum?

Says Mr. Self: "The Museum closes at 6:00 on Sundays; the recitals are scheduled for 5:00 and usually run to 5:30 or 5:45. Chairs are placed in the balcony that runs around three sides of the Court. Those who do not wish to sit in the balcony find a few places comfortably located in the main Court or in the galleries that are immediately off the balcony. The stone interior probably accounts for the fact that the organ is splendidly heard throughout these galleries.

"We started with about 40 people at each recital and have seen this number increase steadily; we usually expect at least 75, but six times during the 1946 series that attendance was exceeded. The Christmas concert drew over 600, and at another time one of the programs drew 250.

"Some of the concerts are varied by the use of a group

One of the smallest recital instruments, built along the severe lines of the American-classic, with no pipework enclosed, is being used in formal recitals to perform museum-like organ literature in a setting ideally suited to such restricted programs.

of my boys from the choir of All Saints Church, the group numbering at least six but rarely more than twelve. The custom is to have them sing the chorale with organ accompaniment and then I play one or more variations on this chorale for the organ. We occasionally have guest-recitalists; they included Flor Peeters and Clarence Watters last year.

Three December Sundays last year presented the Museum organ for its second appearance on the air, in 15-minute broadcasts. The Museum also presented four public concerts during the year—the Berkshire Wind Ensemble, Griller String Quartet, a pianist, and a violinist. My choir of men & boys from All Saints gives a program of Christmas carols



WORCESTER MUSEUM COURT

During concerts the console is located in the gallery over the door at the right; Aeolian-Skinner pipework is housed above ceiling.



TWO OF THE THREE GALLERIES surrounding the Court of the Worcester Museum of Art, where the majority of the chairs are located for the audience during recitals.

in the Court of the Museum each year on the Sunday afternoon before Christmas; our program last year drew over 600 people. We have had as many as 1200 for some of these special programs.

"It is safe to say that our work in the Museum will increase. I believe the number of concerts given last year on the organ was 22, and there is no reason to doubt that this will grow as time goes on. Our newspapers have been more than kind to us, both Worcester papers usually printing the program in advance; the Museum also has an announcement of its activities in the Saturday papers."

Mr. Self was born on an April 22 in Lenoir, N.C., and after early music training in Peabody Conservatory, he entered the New England Conservatory, gaining his diploma there in 1926 and the soloist's diploma in 1930. His organ teachers included Wallace Goodrich and Homer Humphrey, and he spent five summers in France where he studied with Bonnet. In 1933 he was appointed to All Saints Church, Worcester, where he plays a 4-89 Aeolian-Skinner installed in that year, and directs a boychoir. In March 1944 he was appointed to the Worcester Art Museum, and in 1945 joined the faculty of Clark University, Worcester.

The Museum organ limits the type of music that can be fully effective on it, even though such statement will at once be challenged by many. Its Great: 16 Quintaton, 8 Bourdon, 4 Principal, 4 Rohrfloete, 5r Fourniture. Its Positiv contains 8 Quintade, 4 Koppelfloete, and 2 2/3, 2, 1 3/5, 1 1/3. And the Recit is 8 Rohrfloete, 4 Prestant, 4r Cymbal, 8 Cromorne. Now what kind of music would you play on that, in a museum? Representative programs by Mr. Self here are all from his 1946 series.

First Program of the Year
Clerambault, Caprice Grands-Jeux
Titelouze, Ave Maris Stella
Couperin, Chaconne Gm
Couperin, Benedictus
Zipoli, Sarabanda & Giga
Bach, Two Choralpreludes; Prelude & Fugue Em.

Second Program

Pachelbel, Toccata Em; Choralprelude Our Father.
Couperin, Offertoire Grands-Jeux Messe Solennelle
Zachau, Choralprelude My Heart is Filled
Bach, Two Choralpreludes
Wesley, Gavotte F
Handel, Prelude & Fugue Fm

Program of Early Italian Composers

Gabrieli, Canzona
Bassani, Larghetto
Pollaroli, Fugue Dm
An unknown composer, Aria da Chiesa
"Three Verses from Te Deum," Anonymous
Bach, From Heaven Above; In Thee is Gladness; Hark a Voice. In these three Mr. Self's boys sang the chorale melodies first, and then he played the Bach organ versions.

An April Program

Scheidt, As Jesus Stood Beside the Cross
Pachelbel, Choralprelude Our Father
Couperin, Fugue on Kyrie; Soeur Monique.
Bach, O Sacred Head; O Man Bemoan; Presto (Con.1).

A June Program

F. Couperin le Grand, Offertoire Grands-Jeux
F. Couperin, Benedictus
L. Couperin, Chaconne Gm
Bach, Three Choralpreludes (again featuring the boys)
Purcell, Trumpet Tune & Air

A November Program

Gabrieli, Canzona
Italian, Aria da Chiesa
Bach, Two Choralpreludes
Zachau, Prelude & Fugue G; O Sacred Head.
Handel, Prelude & Fugue Fm; Aria; Tempo di Gavotta.

The Millville Methodist Organ

By the Hon. EMERSON RICHARDS

Organ architect and designer of the instrument

PERHAPS the outstanding feature of the Millville organ is the Great. The chorus is at once clear, brilliant, and powerful. It is remarkable that a division of only eight voices could produce such a big effect as the flue chorus here does. Every voice has a little place in the ensemble. The 16' Quintaton adds sufficient foundation. The 8' Principal is a voice of quality and drive. Octave is commanding. Gedeckt adds fullness, Rauschquinte adds both breadth and brilliance. Fourniture supplies both power and fire to climax the chorus.

The Positiv is a surprising division although on only 2 1/2" wind; each voice tells. In structure, Viole de Gambe is an old-fashioned Bell Gamba of placid string quality. Koppelfloete not only knits the ensemble together but is an interesting solo voice as well. Zauberloete is also an interesting solo voice and the Nasard and Tierce, both on the big side, add color to the whole ensemble. The feature of this division is that it is playable on either manual at 16'; consequently it joins the Swell as additional voices, and on the Great it adds depth and solidity to the flue ensemble.

The Swell is noteworthy for its unorthodox reed chorus. The combination of a 16' Clarinet of large scale, a true French Trompette, and a French-type Hautbois is most unusual; and when topped by a bold mixture, presents a brilliant but light-textured reed chorus that is characteristic of the present traditions of a true Swell. That the three reeds would combine together we had reason to expect, but the result exceeded our fondest hopes. In this case the chorus not only adds color to the entire ensemble but also supplies three valuable solo effects.

MILLVILLE, N.J.**First Methodist**

Aeolian-Skinner Organ Co.

Architect, Emerson Richards

Organist, Walden B. Cox

Dedicated, May 27, 1947

Recitalist, Dr. Alexander McCurdy

V-32. R-42. S-42. B-7. P-2243.

PEDAL $3\frac{1}{2}$ " V-6. R-9. S-13.

16 Bourdon 32sw

Quintaton (G)

"Dolce Gedeckt" 12*

Contrabass 32s

Principal 32m

8 Viola (S)

4 Choralbass 32s

IV Mixture 106m

16 Trombone 56mr

Bass Clarinet (S)

8 Trombone

4 Trombone

— Chimes (S)

*Bottom octave has its own pipes and the remaining notes are borrowed from the Great Dulciana.

GREAT $3\frac{1}{2}$ " V-8. R-11. S-9.

16 Quintaton 61s

8 Principal 61s

Gedeckt 61s

	Dulciana 61s
4	Octave 61s
	Dolce 61s
II	Rauschquinte 110s
III	Fourniture 171s
8	Chimes (S)
Positiv	$2\frac{1}{2}$ " V-5. R-5. S-5.
8	Viole de Gambe 61m
4	Koppelfloete 61t
2 $2\frac{2}{3}$	Nasard 61t
2	Zauberfloete 61t
1 $3\frac{5}{8}$	Tierce 61t
SWELL	$3\frac{1}{2}$ " V-13. R-17. S-15.
16	"Dulciana"*
8	Rohrfloete 61s
	Viola 61s
	Viola Celeste 49s
	Aeoline Celeste 2r 110s
4	Blockfloete 61s
	Flute d'Amour 61sw
	Orchestral Viola 2r 110s
2	Siffloete 61m
III	Plein-Jeu 171t
16	Bass Clarinet 61r
8	Trompette 61r
	Vox Humana 61r
4	Hautbois 61r
8	Chimes
	Tremulant

*From Pedal Dolce Gedeckt and Great Dulciana.

COUPLERS 13:

Ped.: G. S. V.

Gt.: S-16-8-4. V-16-8.

Sw.: S-16-8-4. V-16-8.

Combons 12: P-3. G-2. S-3. V-2. Tutti-2.

Crescendos 2: S. Register.

Reversibles 4: Full-Pedal. Full-

Great. Full-Swell. Full-Organ.

Cancels 1: Tutti.

The stoplist originally proposed for this organ will be found on Dec. 1945 p.317; it had 22 voices, 28 ranks, no Positiv.

Dedicatory recital by Dr. Alexander McCurdy and Flora Greenwood harpist: Bach, Five Choralpreludes

Prelude & Fugue Am

o-h. Ravel, Int. & Allegro

Brahms, My Inmost Heart

Schumann, Sketches Df & Fm

Purvis, Greensleeves

Dupre, Four Antiphons

o-h. Salzedo, Zephyrs

o-h. Debussy, Clair de Lune

Franck, Final Bf

The French Trompette is an outstanding success and Don Harrison's most recent achievement. The strings are luscious and the daring 4' celeste provides a string chorus of both power and beauty. The flutes are excellent and the whole division combines to form an expressive Swell that is in balance with the big flue-work on the Great. The independent Pedal is also outstanding. Bourdon is quite regular and with the 8' Principal gives the Pedal Open effect. Contrabass is dominating and precise. Choralbass carries out the harmonic series. The 4r Mixture is perhaps the prize and its ability to knit flues and reeds together is almost uncanny. The Trombones are of the loose brilliant type that give a dominating effect as a climax to the whole Pedal Organ, although it is on only $3\frac{1}{2}$ " wind. It is one of the finest of its type that Mr. Harrison has yet produced.

The organ is located in a shallow arch just above and back of the pulpit in an auditorium that is acoustically alive. There is practically no loss of power. There were over 900 present at the opening recital and there appeared to be no loss in either brilliance or power.

Dr. McCurdy's brilliant recital proved that this semi-classic type of design is equally at home in playing any type of music from the classic to the ultramodern. But what was most important was its ability to lead the congregational singing and to get the very best effect from the choir, as was shown in the dedicatory exercises. It proved its worth as an all-round church instrument of extreme versatility. Undoubtedly, Mr. Harrison has produced a masterpiece—a real lesson in what can be done with a two-manual organ of moderate size.

HUMANITY NEEDS FROM THE PRESS

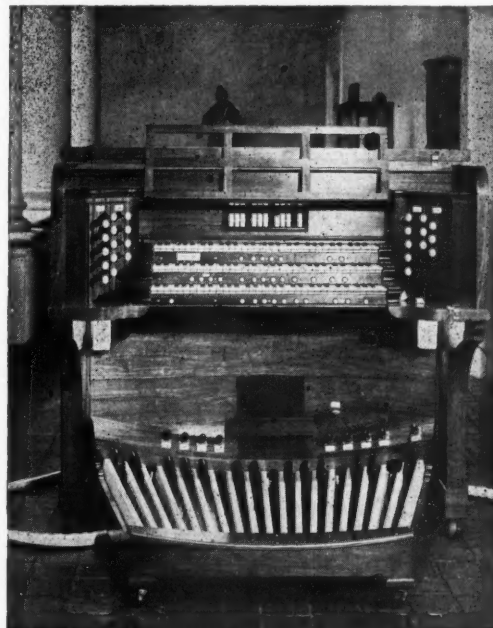
Says the Commission on Freedom of the Press

"First, a truthful, comprehensive and intelligent account of the day's events in a context which gives them meaning; 2, a forum for the exchange of comment and criticism; 3, a means of projecting the opinions and attitudes of the groups in the society to one another; 4, a method of presenting and clarifying the goals and values of the society; 5, a way of reaching every member of the society

by the currents of information, thought and feeling which the press supplies." (The word Society is here used as synonymous with the public, the nation, humanity, the people at large. The Commission was supported by private funds, and has completed a four-year study.)

AN EDITOR MUST NOT FORGET

"It is no longer enough to report a fact truthfully. It is now necessary to report the truth about the fact."—From the official report of the Commission on Freedom of the Press.



WORCESTER MUSEUM CONSOLE
on which William Self has been giving recitals on an average of twice monthly, using a repertoire reflecting sympathy with museum ideals; his audience sits all around him here.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Gotta Stay Awake

FOR once in my life I had a good time over congregational hymn-singing. This particular church has Old Wigglefingers to liven things up a bit. One of my pet peeves in the hymnal is that atrocity written by George William Warren, evidently in 1892, called, as the Presbyterian hymnal has it, "National Hymn," sung to the poem "God of our fathers Whose Almighty Hand." It has that monkey-business in the front, with the hymnal Editors' directions, "Trumpets before each verse."

Now for a high-festival service, it might be all right; but for a normal service that sort of a thing is about as appropriate as it would be to dress the ushers in red and have each wear a huge sunflower on top his head.

Well, for this service the organist dutifully played the bombastic umpty-ump each time, but not once did the choir begin a new stanza without some member's forgetting himself or herself and grunting a syllable before the fit, right, and proper time. And, to my great happiness, as the procession passed me, Old Wigglefingers himself in all his dignity let out a loud grunt all by himself.

I always felt like a fool in the good old days when my preachers wanted that hymn sung; usually I got away with it without having to do the monkey-business, but my last preacher asked me wouldn't I please play those trumpet passages for every stanza; and of course I did. No preacher of mine ever asked me to do anything for him that I refused, no matter how much it went against my own taste. By giving in on such minor matters an organist has the better chance to turn the tables and persuade the preacher it's his turn to give in on some other and more important point.

But if I ever discover in advance that my little village church is again to sing that nonsensical hymntune, and insist on the trumpet monkey-business, I'll go to Coney Island that Sunday instead of to church. I think a church should do things decently and in order. And old St. Paul thought so too—see 1 Cor.: 14-40.

There is a tendency for each of us to be so sure of his own notions that we automatically think the other fellow is stupid if he disagrees with us. One thing T.A.O.'s pages must more & more prevent is their use merely to point out a difference of opinion. Nobody cares who agrees with or disagrees with whom. What we are interested in is why this or that person of importance favors this and opposes that. We want reasons. Give us the reasons and we are able to make up our own individual minds, adopt our own personal opinions.

This does not mean that nobody is to be permitted to disagree with anyone who has expressed his views in these pages. It merely means that the fact of disagreement is not worth the ink it takes to print it, and T.A.O. won't print it. But when there is some supplementary or contrary reasoning or background that should be considered and has not been considered, such things naturally interest every serious worker in any realm.

An excellent example of this is Mr. White's most unusual studio organ No. 6. Do you like it or dislike it? Nobody has asked you to buy it. The school of thought

represented by Mr. White will find it enormously interesting, to say the least; that represented by the Soul of the Lake or Come Sweet Death will find it totally inadequate. Who cares? These pages want to present the outstanding examples of both designs, but they do not propose to waste space on the folly of having one school argue with the other all the time.

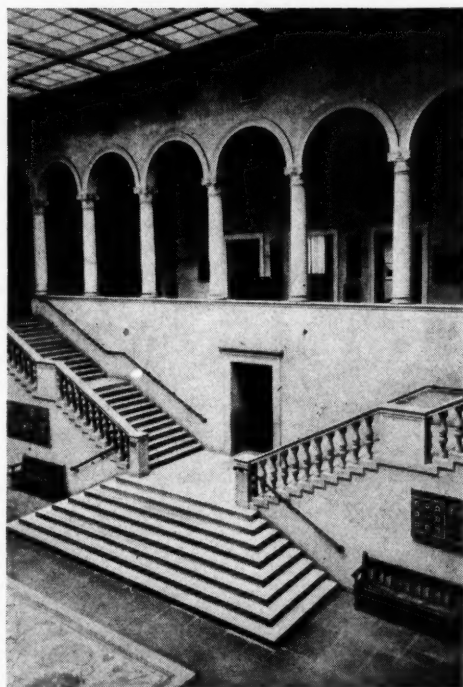
Controversial subjects are vastly more interesting than commonplace things everybody agrees on. As things stand now, there will be no money available to pay the enormous labor costs of printing more pages to give publicity to things so unimportant as differences of opinion, not so much because the money does not come in but entirely because such a stupendous amount of it is confiscated by the fools formerly called politicians. Imagine a nation as intelligent as ours once was, standing for the taxes you & I have to pay today?

As another season gets itself in motion it's time to give more thought to useful things. One of them affecting T.A.O.'s pages is to remember our adopted schedule of publication. Nothing is gained by our readers when we tell them an organist played a recital last month; but if in our October issue we can tell them a recitalist is to play a recital on Oct. 15 at 8.30 p.m. in a definite place, something will be gained by any readers wanting to hear that organist and within travel distance of the church. So



WORCESTER MUSEUM ORGAN

The tone outlet is downward through the floor and into the ceiling of the Museum Court, thus directed by reflectors in the organ chamber; openings are cloth-covered squares from which the glass of the Court ceiling has been removed.



THE ORGANIST'S GALLERY

from which William Self plays his recitals on an average of twice a month in the Art Museum, using a 3-25 severely classic Aeolian-Skinner donated to the Museum by Paul B. Morgan.

why not get those announcements to the Editorial workshop on time for such publication?

As things now stand, the closing date will likely be not a day later than the 14th of any month, and may be even as early as the 10th. The tendency in the profession today is for more thorough preparation, stricter schedules. Things are arranged well in advance. This magazine is arranged well in advance too. For example, this September issue. Its main article has been in course of hopeful preparation since 1945, and during July the final work was done on it, and the plates made. By the first of August all the main materials were already in type. And, thanks to our advertisers, about 75% of the new advertising copy was already in preparation.

So though the issue is named September, its work was done in July and very early August. Then what, rest? Don't be silly. There are the jobs of proofreading, page make-up, more proofreading, demanding the attention of a dozen workers, only two of them in the Editorial workshop. By the 18th of August, at the present writing it is expected that every line of space will have been taken, for the magazine must then be laid out in forms for the presses, then printed, bound, inserted in envelopes, and taken to the postoffice. Which possibly explains to at least a few of our readers why their changes of address reach us too late if we do not have them by the 15th of the month prior to publication. I hope also it explains why more news items, of no value to anyone not mentioned in them, are not considered proper materials for T.A.O.; and why other things that might be included, are not when the senders delay, linger, & wait till two days before the issue is supposed to be in their hands. What a life.—T.S.B.

Church-Choir Systems

An organist offers some points for consideration

Since so many churches seem to be going in for the multiple-choir system, it might be good to look at the situation to be found in my own city. We have about 18 more or less prominent churches, all spending money on their music. Several have multiple-choirs, others have a

paid quartet plus a volunteer group, but none has a fully-paid choir.

As far as I can judge, these are the good points of the multiple-choir system: The organist gets a better salary—possibly all the money spent on music excepting that for vestments, new music, upkeep, etc., for it is usually a fulltime job. He makes musical contact with all ages in the church and in many cases gives free voice-lessons to choristers. It gives the church the appearance of having a number of choirs and a greater number of choristers. It puts all the eggs into one basket and saves the church some money.

The bad points, as I see them: The quality of music is not good. It discourages singers from further study in the improvement of their work because it tremendously narrows the opportunities for paying positions within the church; and thus in our city we have fewer & fewer professional singers to draw upon for any special musicales of importance. When a multiple-choir church then needs vocal soloists, it is forced to engage vocalists supported through the rest of the year by other churches.

Some 25 years ago our church music was mainly sung by the quartet-choir. Since then most of our churches have added volunteers to comprise an adult chorus. I am not in a position to judge the standards of a paid-chorus, but in our city the best music is done by choirs that have at least a few paid singers to furnish a solid foundation.

More Service Required — Less Snobbery

By WILLIAM F. BRAME

Assistant organist in St. John's Episcopal Church, Montgomery

I have read many books on what it takes to be a good organist. As far as I can gather, the necessities are that you must use two feet, must not use the crescendo pedals, must avoid all 16' couplers, and must never play Lemare's Andantino.

The other day I heard one of the presumably fine organists, with a string of initials after his name. He never plays anything lighter than Buxtehude; considers Dr. Noble's anthems too light for church work. I was fascinated with his finesse & regalia, but was terribly confused and had a case of music-indigestion when I left the church.

What makes a good church organist? I think it is one who helps his congregation at their own level, one who helps instead of takes over the service, one who submerges his own inclinations in order to exemplify these fundamentals of helpfulness.

I am rather inclined to like the heavier organ music; I have progressed that much. But darn if I can see why one would want to shove it off on a congregation when he knows they don't like it. I can imagine a congregation's mental state when they continuously hear music that is dull and indigestible. If my congregation gets a spiritual lift out of Elgar's Salut d'Amour, by George, I'll play it for them every Sunday even though I loathe it. If my congregation likes Bach and it helps them catch the spirit of the service, Bach they'll get even though I do not play Bach well.

I cannot see forcing a professional principle down a congregation's throat. Use the Vox if you think they'll like it. There probably won't be an A.G.O. there to run off and tell T.A.O. about it. If your church likes the growl of the Pedal 16's, growl away, Son, and you'll hold your job a lot longer. I have seen some organists, who play for meat & bread, who would rather starve than play Batiste. Perhaps they are right in trying to lift the standard of music in their particular parish, but don't force threadbare principles down a congregation's throat or you will be forced out.

I too am a little put out with the term Minister of Music. Yet if I ever get to the point where I can fulfil my requirements as a good church organist, I'll probably don my robes and tell the world I'm a Minister of Music.

But what I ask for now is more Service in our playing, and less pretense.



HOWARD A. WALKER
whose untimely death on May 5 was reported in our June issue; forty-two of his sixty years of life were devoted to Austin organs, for the past decade as vicepresident and treasurer of the company.

Howard A. Walker, a Tribute

Associated with Austin for more than forty years

WHEN an official of the organ industry closes his career after 42 years in organbuilding, there ought to be something more than a few paragraphs to record for his career; but in the case of Mr. Walker, all that can be learned of the facts of his life & work has already been recorded on our June p.204. He was born Sept. 18, 1887, in Glastonbury, Conn., and died May 5 in his home there.

The original Austin Organ Co. was operated largely by the two senior Austins whose chief interest was in the mechanics and art of organbuilding, and with them in a most important capacity was also John Spencer Camp. But factories and businesses do not operate themselves efficiently without also a directing hand for that particular phase of the work, and it would seem that this was the field assigned to Mr. Walker when he joined the Company 42 years ago. He was not officially an efficiency-expert, but he functioned somewhat in that capacity. The Austin brothers could make the organs and gain the prestige associated with their excellence, but it was up to Mr. Walker to see that the office routine functioned with equal efficiency, and possibly also the factory routine.

When he joined the Austin organization he knew nothing about organs, nor did he undertake to especially master either their mechanics or their voicing. Nor did he ever learn to play the organ. Yet when you wrote to the Austin organization you got your reply from Mr. Walker—and you got it promptly and in commendable completeness. This left the real organbuilders free to devote virtually all their time to the intricate job of building organs. And when the original Company dissolved some years ago, some of the nation's largest organs were Austins.

The full measures of troubles were hitting the organ world at this time and the Austins traded organbuilding headaches for the ease and comfort of a well-earned retirement. But the Austin name was too important to be permitted to remain out of the picture, so Austin Organs Inc. was organized,

with the younger generation at the helm, Frederic B. Austin as president, Basil F. Austin as secretary, William Engel as assistant-secretary, and Mr. Walker as vicepresident & treasurer. And once again Mr. Walker resumed his former activities. Which constitutes all that can be learned of his long career in organbuilding.

Late in July his successor was chosen—Percival Stark, vicepresident & treasurer. He is a Stevens Institute of Technology graduate, married, and resides in Bloomfield, near Hartford. For 20 years he had been chief draftsman for the Austin Organ Co. and for the past dozen years was with the Hartford Empire Co. Associated with him as assistant-treasurer is William L. Barrows, Huntsinger Business College graduate, and associated with the Austin business since 1911.

Salary Percentages: No. 13

By PAUL FRIESS

Some general comments on the materials already published

Twenty-five of the budgets thus far published in T.A.O.'s series were complete enough to figure an average, which shows that the minister averaged 31% of the total church-budget while 8.5% went to all music purposes, the organist receiving 5%. Is this a reasonable & logical division of church expenditures? Because individual conditions vary so greatly, no definite answer dare be attempted.

Can there be some standard for the division of a church budget? I believe there can be. Many colleges operate on a four-part budget system: Administration, Instruction, Maintenance, and Reserve & Expansion. Many spend about 30% of their income on instruction.

Using this college system and applying it to my own Church budget, not the whole but only that part expended for what I might call Instruction (minister, director of religious education, organist and two choirs, and church-school teachers) the figures show that from this part of the total budget the minister receives 40%, minister of religious education more than 25%, and the organist 14%.

One item I find missing in so many church budgets is something set aside for the reserve fund. Why?

I do not offer these comments as a solution to anything, but it does seem that the time has come for the organist to get out of the bargain-basement. The question should be not how cheap can we get him, but what is he worth?

THE CRITIC HAS VALUE

"Adequate criticism of an activity cannot come from within that activity."—Dr. Robert M. Hutchins, chairman of the Commission on Freedom of the Press.



WILLIAM SELF
who has been giving recitals in the Worcester Art Museum as successor to the late Joseph Bonnet who inaugurated the series.

GENEVA, SWITZERLAND

St. Pierre Cathedral

Rebuilt by Merklin in 1862

Rebuilt by Tschann in 1907

Data by Woodward Romine

Compass: manual 56, pedal 30.

V-61. S-66.

PEDAL: V-12. S-17.

32 Sub-Bass

16 Sub-Bass

Bourdon (G)

Contrabass

Violonbass

10 2/3 Bourdon (G)

8 Bourdon

Bourdon (G)

Basse

Violoncello

Salicional (V)

4 Octave

Flauto Dolce

16 Bombarde

10 2/3 Bombarde

8 Trumpet

4 Clarion

GREAT: V-19.

Bottom manual

16 Montre

Bourdon

8 Montre

Principal

Flute h

Bourdon

Gamba

Gemshorn

Dulciana

4 Prestant

Flute Octavante

2 2/3 Flute

Doublette

? Plein-Jeu

Cornet

16 Bombarde

8 Trumpet-1

Trumpet-2

4 Clarion

POSITIV: V-15.

Enclosed; second manual.

16 Bourdon

8 Principal

Flauto Traverso

Chimney Flute

Gamba

Salicional

Unda Maris

4 Flute Octavante

Dulciana Conique

2 Flautino

? Plein-Jeu

16 Bassoon

8 Trumpet

Clarinet

4 Clarion

RECIT: V-15.

Enclosed

16 Quintaton

8 Diapason

Flute h

Bourdon

Gamba

Voix Celeste



ST. PIERRE'S ORGAN

as photographed by Charles W. McManis who called it one of the better cases he found in Switzerland. The pipes shown are those of the 16' and 8' Montres in the Great.

4	Echo Flute
	Fugara
2	Octavin
?	Cornet
16	Bombarde
8	Trumpet h
	Hautbois
	Vox Humana
4	Clarion h
	Tremulant

It's pneumatic action and the only accessories would seem to be the ordinary 16-8-4 couplers in not too great numbers, some pistons and toe-levers that must be pressed before reeds and mixtures will sound, register-crescendo, two combons, three fixed combinations.

Organist is Pierre Segond, of Geneva Conservatory faculty, with whom Mrs. Romine was studying music while Mr. Romine was studying other subjects (he is not an organist). Says Mr. Romine:

"This is the church of John Calvin who ordered all things pertaining to the Catholic faith removed, and the Cathedral has remained from that time to this, stern and austere. There are some stainedglass windows now, but otherwise it is dark and very much the temple of Calvin's harsh Presbyterianism.

"The character of the organ complements that of the church. Its tone is brilliant and straight. There is nothing thick or indistinct about it; it is austere and demanding. Being only a listener and not an organist, I would like a bit more warmth and a few more Diapasons, though that would be at variance with the atmosphere of the Cathedral.

"We enjoyed the services in St. Peter's because there was good music and the sermons were well done and not too long; the pastor did a fine job

of integrating himself into the service as a whole. The hymns were old-French, nearly all in minor mode and excellent. While we missed many of our fine hymns, we were at the same time entirely excused from the trashy music and sentimentality of certain hymns found in nearly all American hymnals and used, we think, all too often in the services.

"There is no choir, though from time to time there is a vocal soloist. The congregation usually sings three hymns and two chants or canticles.

"Mr. Segond occupies the same place in the service as do most organists at home; prelude, incidental music, offertory, and postlude, the latter usually being a fine improvisation on the final hymn.

"Interest in organ music is somewhat greater than in the States. Geneva is a city of 140,000 and the Cathedral is roughly the size of St. Patrick's in New York. Each year it sponsors a series of concerts. Various organists are invited to play, and unless a person gets there about a half-hour ahead of time, he gets no seat; the place is full."

T.A.O. thoroughly approves the kind of organist-wife Mrs. Romine is; she made her husband report these things for the benefit of all. To both of them thanks.

MUNICH, GERMANY

St. Lukaskirche, Marianenplatz

Built by Hans Steinmeyer 1937

Data by Dewey Layton

Compass: manual 58, pedal 32.

Spelling largely changed to English V-69. S-73. (Guesswork).

PEDAL: V-16. S-20

16 Principal m

Principal Bass

Gedeckt (S)

Gemshorn

10 2/3 Quint

8 Principal

Koppel (Flute?)

Gedeckt (S)

5 1/3 Quint

4 Oktade (Octave?)

Pommer

2 2/3 Mixtur*

2 Zimbel*

32 Bombarde

16 Posaune

Bassoon (S)

8 Trumpet

Bassoon (S)

4 Klarine

2 Cornet

*Probably both mixtures, here given by pitch-intention rather than number of ranks as in American practise.

GREAT: V-15.

16 Principal

Quintade

8 Oktade

Gedeckt

Salicional
 5 1/3 Grossquinte
 4 Octave
 Rohrflöte
 2 2/3 Mixtur*
 Rohrpfeife
 2 Superoctave
 Flachflöte
 1/2 Zimbel*
 16 Trumpet
 4 Trumpet
 *Probably mixtures.
 POSITIV: V-10.
 Unenclosed; bottom manual.
 8 Kupfer Gedeckt (?)
 4 Principal
 Salicet
 2 2/3 Quint
 Nasard
 2 Oktade
 Blockflöte
 1 3/5 Terz
 1 1/3 Zimbel
 8 Helle Trompete

SWELL: V-14.
 Enclosed; third manual.
 16 Gedeckt
 8 Prestant
 Violflöte
 Gemshorn
 Unda Maris
 4 Principal
 Kleingedeckt
 2 2/3 Rauschpfeife
 2 Flautade
 ? Sesquialtera
 16 Bassoon
 8 Trumpet h
 Krummhorn
 4 Vox Humana
 Tremulant

CHOIR: V-14.
 Enclosed; top manual.
 8 Rohrfloete
 Quintade
 Koppel
 4 Nachthorn
 Blockfloete
 Salicet
 2 Principal
 Rohrfloete
 1 1/3 Quint
 1 Siffloete
 ? Mixture
 Scharf
 8 Ranket
 4 Regal
 Tremulant

This division was called Schwellwerk, same as the Swell; the name here used is ours for convenience in indicating couplers.

COUPLERS 10:
 Ped.: V. S. C.
 Gt.: V. S. C.
 Positiv (V): G. S. C.
 Sw.: C.

"For combinations there are four blind chessmen; two are full-organ, and two are divided into five composition pedals for Pedal Organ and each manual."

Crescendos 3: S. C. Register (by the customary German roller-type).

Says Mr. Layton:

"The console is comfortable to play. Pedal is concave & radiating, and responsive. As usual, the mixtures are given with only the lowest pitch indicated, not the number of ranks.

"These mixtures are unlike those in the small organs. There is not a trace of screech anywhere, but rather a beau-

tiful, bright, rich ensemble. The flutes were unusually fine, better than most of our own here in America. Violflöte, Gemshorn, and Unda Maris seemed to offer sufficient stringtone for refined registration.

"Stops are rocking-tablets. To those not in favor of unenclosed voices I can say this: Play an organ with a real Positiv for a few weeks, and then play the usual muddy type of organ with its so-called expression facilities, and you will miss the color and brightness of the Positiv. I do. I found this organ, with its two unenclosed manual divisions, far more flexible than some of the big instruments with all manual divisions enclosed.

"When I first saw this organ, only the top two manuals played and only by means of the roller-crescendo; the individual stop-action was out of order; Pedal Organ played only by means of couplers. By the time I left for home, it had been entirely restored, excepting a few reeds. The ensemble was magnificent.

"I lost my original notes somewhere between Munich and Colorado, but I can say with confidence that what I have given is at least 95% correct."

Our readers are reminded that unless a stoplist gives the exact number of pipes for each voice and the derivation of every borrowed stop, no accurate statement of size is possible. Hence we can only guess that this job has 69 voices, though we know it has 73 stops. In stoplists supplied by G.I.'s, data on pipes cannot be expected and T.A.O. is glad to have whatever can be given, as here by Mr. Layton.

IT CAN BE DONE IF—

He was out scouting for a new job but things changed

"I landed myself several prospective jobs and got busy weighing the various advantages. But I received a telegram from my music-committee offering a \$1200. boost in salary, two months of vacation each year, the removal of several obstacles to progress, and a new hymnal of my choice. It has worked out very well for everyone and we are all awakened to a re-evaluation of the meaning of music in our services. Here is the practical evidence of this new spirit: in six weeks we built the choir up from 24 to its capacity of 45, and we established a system of youth choirs. Our new hymnal (Dickinson 1933 edition) is a joy; we are planning a series of congregational rehearsals to get the most good out of it." There you are. We don't know too much about him, but he holds the Mus.Bac. degree and "completed five six-weeks summer courses." He had been with his church so long that they began to take him for granted; they don't any more.

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SPECIFICATIONS

SWELL

SWELL	Open Diapason . . . 8'
Violin Diapason . . . 8'	Melodia 8'
Stopped Diapason . 8'	Dulciana 8'
Aeoline 8'	Trumpet 8'
Trompette 8'	Octave 4'
Clarinet 8'	Violina 4'
French Horn 8'	Clarion 4'
Oboe 8'	Swell to Great . . . 8'
Vox Humana 8'	
Flute 4'	PEDAL
Salicet 4'	Open Diapason . . 16'
Dolce Cornet	Bourdon 16'
GREAT	Cello 8'
Bourdon 16'	Flute 8'
	8' Great to 8' Pedal

PEDAL

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No. 1: Tempo

By ROWLAND W. DUNHAM

Associate Editor, Church Department

THIS is the first of a series dealing with basic music details that concern our common interests. It is amazing to me to observe so much bad taste, lack of elementary training, and even crass ignorance definitely rampant in the music profession. And this in the days when so many youngsters possess a guarantee of some thoroughness in their education by virtue of a high-sounding degree, Bachelor, Master, and occasionally Doctor in the field of music.

Pace in the performance, more than any other feature, is dependent on a really comprehensive musical equipment in all its phases, thorough familiarity with a large portion of the literature, and an artistic discrimination.

Every student of music realizes early that the words indicating speed are indefinite and relative. Some terms are used interchangeably, Lento and Adagio for example. In the days of Mozart, Allegro did not carry with it a demand for excessive speed. Harpsichordists possessed a comparatively slender technic; no doubt their best velocity would seem to us painfully labored. Limitations of their instruments would also cause slow movements to be delivered rather faster than would be effective on our fine pianos. The range between fastest and slowest indications of tempo was therefore quite small. Allegro movements by Mozart are nowadays played exceedingly fast by our concert artists. Aside from the fact that the composer never had such virtuosity in mind, it is questionable whether this delicate tonal pattern is not abused by such treatment.

Andante is also subject to diverse interpretation. Most musicians agree that the word infers a certain amount of noticeable movement. To drag a movement so indicated usually spoils the effect.

I recall several performances, one in particular from a Schubert Symphony played by the New York Philharmonic of bygone days, wherein a 6-8 meter sounded like a lazy 3-4 for each half-measure. The two-beats-in-a-measure lilt was entirely lacking.

Concert pianists are prone to make any Allegro a vehicle for virtuosity. Textural beauties necessarily disappear. There is a sense of incessant hurry about the entire affair. The resulting brilliance is exciting in the extreme to a degree that seems to be at least one of the most desired qualifications for a successful piano recital.

Our mania for speed is reflected in our musical performances. Men like Donald Tovey have pointed repeatedly to the common tendency to obscure and distort many of the greatest masterpieces by an onrushing tempo which can find justification only in a desire to be regarded as a superlative technician. Nor is the pianist entirely to blame for his eagerness to display his virtuosity. Fashion has decreed an emphasis on velocity and spectacle, lacking which a piano recital would be a distinct failure.

Slow movements, too, need careful consideration. It is easy to mistake sentimentality for artistic warmth in performance. With the piano particularly, the lack of prolonged tone presents a definite handicap in such playing. It is well to bear in mind that instrumental melodies have a close analogy to their vocal counterparts. By singing over each phrase, a guide can be discovered as to an approximate tempo in most instances.

In general, young musicians will be wise to secure all possible advice as to tempo before any public performance. The two most common faults are to play fast music too fast and slow movements too slow. Forty years ago I heard the then sensational Josef Lhevinne in his American debut. Outstanding was the Schumann Toccata which was played at a break-neck speed and practically without flaw. Since this work is one of the most, if not indeed the most difficult work in the entire piano repertoire, Lhevinne's performance remains in my memory as probably the most remarkable feat of virtuosity in my experience. A few years ago he told me that his early idea of playing the Toccata was absurd and that he later reduced his speed about 40%. Over twenty years ago my friend Lynnwood Farnam asked me to listen to him play over his Town Hall recital. His main concern was "not to play too fast."

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contains 45 pages of articles and musical examples, with practical helps and clear explanations of the various requirements for the Guild examinations. Price One Dollar.

Organ music is particularly difficult in regard to technic. There are many services which become drab and lugubrious because of an organist's desire to achieve what he thinks is a "worship atmosphere." Many a recital is ruined by a speedster who expects to accomplish the same reactions by his technical display as those of his pianist brother. Acoustical differences in auditoriums need careful consideration. Only recently I heard a magnificent actual performance of a Bach fugue in a truly appropriate tempo completely ruined in reality by an auditorium with a three-second echo.

My personal reaction to unsatisfactory pace may be summed up something like this: Over-fast playing may be contrary to the spirit of the music. Lack of clarity is bound to destroy much that should be heard. The result may be irritating because of the feeling of haste that is generated. On the other hand too slow a pace may well be deadly in its monotony. Especially in slow movements the interminable length and dragged-out effect is probably even more objectionable.

The problem then is to avoid passing the borderline into a speed that destroys the musical design, and to be even more certain that slow movements do not become a maudlin spinning out of sentimentality. I suspect that more people become permanently disgusted with organ recitals because of a lethargic surplus of slow music too slow than of fast music too fast. I know of many recitalists to whom I would never again listen because of the dullness of their interpretations. Nor do I subscribe to the oft-repeated admonition that Bach must ever be performed with such deliberation that every note must be unmistakably evident. Many of his organ works are to me unendurably slow in the hands of many of our best players. It is a moot question that resolves itself to a matter of personal decision after careful thought rather than conformation to advice of the pedagogue.

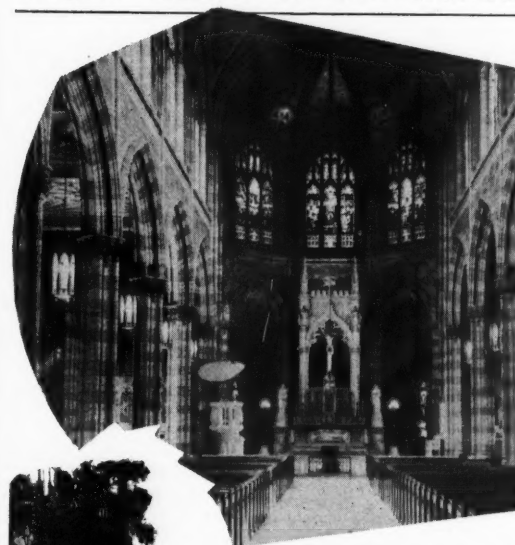
Tempo must ever remain the first consideration in musical performance. While nobody ever succeeds in establishing unflinching excellence, we can all approach a good average and avoid extremes by careful thought and perhaps some friendly advice. Musical taste must be the basis of our judgment in deciding the speed. Possessing this, we should expect to come close to perfection in most cases. Lacking such discrimination, most of our musical performances are doomed to relative failure from the very first measure. —R.W.D.

MUSIC OF TCHAIKOVSKY

A book by ten critics, put together by Gerald Abraham

6x9. 277 pages. cloth-bound. (W. W. Norton Co., \$3.75). "This book presents a much-needed, serious, and thorough-going estimate of all Tchaikovsky's music. It consists of articles discussing every aspect of the Composer's work by different authors, all wellknown music critics, each an authority in his field." First there is a short biography of 15 pages, giving a picture of the man's personality & character, and doing a splendid job of it in spite of the brevity. Then another writer discusses the symphonies, another the works for orchestra with solo instruments, a fourth the miscellaneous orchestral works, etc. It would seem a splendid book for the layman who wants to have a better enjoyment of Tchaikovsky's music—that v in his name seems to be an improvement over the customary w. (T.A.O. will ultimately adopt it.) The chapter of but six pages on 'religious and other choral music' was written by Gerald Abraham. In the appendix are a chronology, bibliography, complete list of compositions with year and page references, and 124 excerpts from his works. The book contains a tremendous lot of information about Tchaikovsky & his works, and should be a part of the education of every contemporary practising musician.

WICKS ORGAN OF THE MONTH



CHURCH OF THE *Most Holy Name*

LOYOLA
UNIVERSITY
New Orleans

The recent installation in Most Holy Name Church, Loyola University of the South New Orleans, of a fine Wicks Organ is the result of splendid cooperation by Reverend Father C. Benanti, S.J., in the planning and location of the instrument.

As part of the University of Loyola this impressive church edifice, seating over one thousand, is the central point from which great educational and spiritual influences emanate. In addition to all of the parish functions, Loyola University religious exercises are conducted in Holy Name Church.

The main altar, and four side altars of this exquisite church are of carrara marble, and the organ, a three manual, forty-nine stop instrument, is located in a specially constructed and raised chamber, placed to the fore and right of the west-end gallery. The tonal design is so planned as to correctly meet all liturgical requirements and be completely adequate for the best classic organ literature.

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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials

CHRISTMAS PROGRAMS

Generally only carols and anthems are listed here; abbreviations indicate nationalities on programs giving such data. Works sung by men's voices, or women's, or junior choirs, are indicated in the usual way.

A—American, Al—Alsation, Au—Austrian.

B—Bohemian, Ba—Basque, Be—Belgian, Br—Brittany, Bu—Burgundian.

C—Corsican, Ca—Catalonian, Can—Canadian, Ch—Chinese, Co—Cornish, Cz—Czech.

D—Danish, E—English, F—French, G—German, Ga—Gascony, Gr—Greek.

H—Haiti, Ho—Holland, I—Indian, Ir—Irish, It—Italian.

J—Jugoslavian, L—Latin, La—Lapland, Li—Lithuania.

M—Mexican, Mo—Moravian, N—Negro, No—Norwegian.

P—Poland, Po—Portugal, R—Russian.

S—Swiss, Sc—Scotch, Se—Serbian, Sl—Slovakian, Sp—Spanish, Sw—Swedish, Sy—Syrian.

T—Tyrolean, Tu—Tuscany, U—Ukrainian.

W—Welsh, Wa—Walloon, Figures refer to centuries.

Too many programs are still printed so carelessly that insufficient information rules them out of this column. The title under which a piece is sold is essential and should be added by typewriter when it is not desired to use it on the printed calendar. And invariably we must have the name of either the composer or the arranger, preferably both. If a work is not done by adult chorus, the typewriter should be used again to specify exactly how done.

STANLEY BAUGHMAN

*Westminster Presbyterian, Grand Rapids
Candlelight Carol Service

E. ar.Dickinson, Who is this that singeth

Sw. ar.Davis, Yuletide is here

Sc. ar.Garden, Wee Lamb in heather

15. ar.Erickson, Christ-Child's visit

j. ar.Sowerby, Venite adoremus

w. A. Davis, Poor Mary

m. f. ar.Greene, Sing we Noel

William A. Goldsworthy
A.S.C.A.P.

Composers' consultant
in analytical criticism of
manuscripts
and preparatory editing
for publication

ADDRESS
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j. Ch. ar.Wiant, Stars of ice
Sp. ar.Schindler, Fum fum
t. ar.Marryott, Come shepherds
E. ar.Goldsworthy, The First Noel
A. Eichhorn, Christmas-tree lane
A. Lockwood, Lullaby for Christmas
R. ar.King, Now let men no more
A. Shure, Sheep lay white around
Senior choir, women's choir, and two children's choirs, all names printed on the 6-page calendar. Prelude was Clokey's Prologue de Jesus Pastorale, offertory Far-naby's A Toye, postlude Mailly's Christmas Musette. After the prelude came "silent processional," plainsong "O come Emmanuel"; before the postlude, "Silent night" on the Chimes.

PAUL CALLAWAY

*Cathedral, Washington
Evening and Carols

Ho. Sweetlinck, Born today

16. Warlock, Balulalow

R. Rachmaninoff, Glory be to God

E. Holst, Lullay my liking

Bu. ar.Shaw, Patapan

E. ar.Williams, Down in yon forest

G. Handl, Resonet in laudibus

F. ar.Dickinson, Angels o'er the fields

A. Friedell, Lute-Book Lullaby

A. Daniels, The Christ-Child

F. ar.Mackinnon, I hear along our street

E. Byrd, Lumen ad revelationem

E. Byrd, Senex puerum portabat

E. Deering, Say O shepherds

G. Gruber, Silent night

HUBERT CORINA

Faith Lutheran, Cleveland

Christmas Eve at 11:15 p.m.

Gruber, Silent night

trad., God rest you merry

trad., First Nowell

trad., What Child is this

Adam, O holy night

Cyril Barker

Ph.D., M.M., A.A.G.O.

Detroit Institute of Musical Art.

(University of Detroit)

First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.

First Central Congregational Church

Chairman, Music Department

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Omaha, Nebraska

Charles Harlan Clarke

Organist and Choirmaster

Grace Church, Chicago

Joseph W. CLOKEY

Dubert Dennis

M. M.

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First Christian Church

Oklahoma City

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

Pilgrim Congregational Church

Saint Louis 8, Missouri

French trad., Angels we have heard

(Above were sung unaccompanied, with flute and harmonium used for modulations between numbers. Then the bells were rung and the next number was sung in the narthex.)

Leontovich, Carol of the Bells

s-a-b. Buebendorf, Babe in Bethlehem

Wilson, Lord is come

Bach, ar.Corina, In dulci jubilo (voices,

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Fantasia (J. Fischer & Bro.)

Triptych (H. W. Gray Co.)

harmonium, and woodwinds)
s-a-b. ar.Riegger, Coventry Carol
w. Plain song, Of the Father's love

"This program is sent to you to show that even in a small church, with limited facilities, effective services can be planned. Choristers age from 15 to 23. Most of the youngsters play instruments, so I have no sight-reading problems. Choir gallery in rear of church about 60' from organist; pipes on north side of sanctuary, console on south." First stanza of processional,

Roy Perry
First Presbyterian Church
KILGORE, TEXAS

Richard Purvis
Organist and Master
of the Choristers
Grace Cathedral San Francisco

Irene Robertson
MUS.D., F.A.G.O.
Organist
FIRST METHODIST CHURCH
UNIV. of SOUTHERN CALIFORNIA
Los Angeles

MARIE SCHUMACHER
RECITALS
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The Eliot Church of Newton
Boston

Harry B. Welliver
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Organist
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MINOT NORTH DAKOTA

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Organist and Director
First Congregational Church
La Grange, Illinois

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Zion Evangelical Church
Jordan Conservatory — Butler University
Indianapolis

"Adeste fideles," was sung in Latin by choir in the narthex; descant on the last stanza. Introit and other occasional numbers were sung in Gregorian.

DUBERT DENNIS
First Christian, Oklahoma City
Christmas Concert Wednesday Evening
Alcock. Voix celestes (hummed)
Boughton, Holly & Ivy
Bullard, Winter Song
s. Handel, He shall feed His flock
French, Bring a torch Jeanette
Adam, Holy night
Gruber, Silent night
s. Yon, Gesu Bambino
Gaul, Carol of Russian Children
Kountz, The Sleigh
s. Handel, Comfort ye
Waring, Night before Christmas
Handel, Hallelujah Chorus

"I enclose a script of our Wednesday evening program as it was said and sung. We used an announcer to bind the story together, much like a radio presentation." It began with the voices humming, and then the announcer began, evidently speaking through the humming, "There were shepherds abiding," going on with the story through to "praising God and saying 'Glory to God in the highest, and peace on earth, good will towards men.'" Choir then evidently crescendoed and finished its Alcock number, the organ continuing with a quiet background while the pastor began, "Each year the birth of the Christ-Child brings the world for a few moments into that unity of spirit . . . This Christmas season is ushered in by the singing of the carols and the hymns, and we hear again the familiar and ever beautiful songs of Christmas . . . sung in every tongue and by every nation . . . in the streets, in our homes, in our churches and schools . . . Tonight your Cathedral Choir assisted by the Lyric Choir would like to take you around the globe . . . we cross the Atlantic and hear the strains of song-loving Englishmen raising their voices in their beloved carol 'The Holly and the Ivy'."

The organ was used as a background throughout much of the announcing, usually playing familiar Christmas music, sometimes introducing that of the next number. After each number the pastor continued these announcements & comments, almost always leading into the next number. After the "He shall feed His flock," the pastor began, "We like to think that the first carol ever sung was by the angel chorus on that first Christmas eve . . . we turn to France for our first and most-loved song, the 'Adeste fideles,' and from France comes also this lovely little carol which is sung for you now, 'Bring a torch, Jeanette, Isabella,'" and Mr. Dennis was playing the "Adeste fideles" during this introduction, leading at once into the "Bring a torch."

Later, "No program in this sanctuary would be quite complete without the contribution of our organist. As his offering for your enjoyment of this quiet hour, Dubert Dennis plays the Carol Rhapsody of Purvis."

The pastor's story continued, introducing in turn the land represented by the next carol. To introduce another number: "Our minister of music is not one to adhere to tradition. Only in one way musically would one call him a dyed-in-the-wool traditionalist, and that is the singing of music from 'The Messiah.'" For Fred Waring, this:

"We return to our own country . . . No man in his own lifetime has put his imprint on choral music like our own Fred Waring. His distinctive style is known wherever music-lovers meet." And finally to introduce the "Hallelujah Chorus":

"Why do the nations so furiously rage together, and why do the nations imagine a vain thing? The kings of the earth rise

up, and the rulers take counsel together against the Lord, and against His Anointed. Let us break their bonds asunder and cast away their yokes from us. He that dwelleth in heaven shall laugh them to scorn . . . Hallelujah! for the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord . . . Hallelujah!"

This, we think, done on a weekday evening before Christmas, must have been one of the most beautifully impressive Christmas offerings ever noted in these pages.

DR. CLARENCE DICKINSON
*Brick Presbyterian, New York
Carols of Many Nations
F. ar.C.D., 'Tis the time for mirth
T. ar.C.D., Who knocks so loud
Ba. ar.C.D., O Bethlehem
R. ar.C.D., Holy angels singing
M. ar.Gaul, Who are these men
It. ar.C.D., Whence come ye
J. ar.C.D., O'er Wintry Hills
Au. ar.C.D., In Bethlehem's manger
Be. ar.C.D., Good neighbor tell me
Sc. ar.C.D., Scotch Lullaby
A. Dickinson, Nowell

"An outdoor community carol-sing will be held this evening at Park Avenue and 91st Street at 6:00 on the occasion of the lighting of the Christmas trees on Park Avenue. Choirs of neighborhood churches will lead the singing from the porch of the Brick Church."

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Annual Christmas Musicales
Mackinnon, Sleeps Judea fair
Mackinnon, On a winter's night
Gevaert, Sleep of the Child Jesus
Yon, Gesu Bambino
Gaul, Mexican Shelter Carol
Leontovitch, Carol of Bells
Candlyn, The Three Kings
Candlyn, On Christmas morning
Holst, Christmas Day

EDWARD A. HILLMUTH
*St. Peter's, Essex Fells
December 6 Festival

Organ
Widor, Toccata
Dubois, Noel
Yon, Christmas in Sicily
Dubois, Fiat Lux
Choir
Willan, Hodie Christus natus est
Yon, Gesu Bambino
Reger, Virgin's Slumber Song
Mexican, Shepherds and the Inn
Willan, Three Kings
Kramer, Before the paling
Dickinson, Shepherd's Story

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Congregation

Six Christmas hymns

Choir of 27 boys, 5 men. Program was divided into three parts as noted, followed by prayers, benediction, recessional. It thus gave the congregation a definite part in the singing; their texts were printed in full on the program.

EDWIN ARTHUR KRAFT

*Lake Erie College Chapel

Vesper Program by Women's Voices

Stoughton, A star shone down
Polish, Shine oh shine
Holler, While shepherds watched
Broeckx, There came an angel
Niles, Jesus rest Your head
Niles, I wonder as I wander
Polish, Lullaby little Pearl
Matthews, Sleep Holy Babe
French, Whence is that goodly
Matthews, O lovely voices
Fletcher, Ring out wild bells

MAX. G. MIRANDA

Presbyterian Church, Wayne

Candlelight Vespers

Bach, Break forth O beauteous
Lefebvre, Christmas Eve
ar.Dickinson, Come Marie Elizabeth
deBrebeuf, Jesus is born
Gevaert, Joyful Christmas Song
Niles, I wonder as I wander
Mackinnon, I hear along our street
Elmore, Long years ago
Yon, Gesu Bambino
Miranda, Christmas Lullaby
ar.Dickinson, Shepherds Christmas Song
McCollin, Come hither

MARSHALL H. PIERSON

Riverside Presbyterian, Jacksonville

Candle-Lighting and Carols

Promise of Light

Plainsong, O come Emmanuel

Coming of the Light

ar.Dickinson, Inn at Bethlehem

ar.Dickinson, Jesu Thou dear Babe

Spreading of the Light

ar.Williams, On Christmas night

ar.Bement, Hark Bethlehem

ar.Jungst, While shepherds watched

Service of Lights

(Prayer, Lord's Prayer)

Gevaert, Sleep of child Jesus

(Lighting of candles, hymn, benediction,

Chimes)

PAUL ROBINSON

*Centenary Methodist, Winston-Salem

A Christmas Meditation

Season's Greetings: ar.Terry, Good day Sir
Christmas.

The Little Town: Tooke, O little town—
with organ, harp, violin, cello, tenor.

The Inn: Tyrol, Who knocks so loud.

The Angels: Stokowski, When Christ was
born.

In the Stable: Kramer, Before the paling—
organ, harp, violin, cello, soprano.

The Shepherds: Staley, What can this.

Interlude: d'Andrieu's Fifers—organ.

The Kings: Bizet, March of Kings.

Offertory: Young, Shepherds sing—organ,
harp, violin, bass.

My Gift to Him: Holst, In the bleak mid-
winter.

Adoration: ar.Clokey, O fair art Thou—
organ, harp, violin, cello, contralto.

Joys of Christmas: Shaw, Patapan; Gevaert,
Joyous Christmas Song.

WILLIAM H. SCHUTT

*Grace Presbyterian, Richmond

Candlelight Carol Service

j. Yon, Gesu Bambino

w. Finn, Noel Alleluia

Lonely Midnight

Holst, In the bleak midwinter

The Little Town

w. Gritton, How far is it

Child in the Manger

j. Stutsman, Babe within a manger lies

w. English, What Child is this

Italian, Go to sleep

The Angels

w. Swiss, A heavenly song

French, Angels we have heard

The Shepherds

j. Austrian, Shepherd's Christmas Song

The Three Wise Men

m. Gaul, March of the wise men

York, Sing we all Noel

Adam, O holy night

Gruber, Silent night

We are not forgetting that the names of
the composers or arrangers are missing in
many of the numbers; perhaps the program-
arrangement, for which this one is given
space here, may none the less be of interest
to some readers.



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Dr. Robert Leech Bedell, composer, plays
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WNYC from the Aeolian-Skinner in the
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quently varied by other players. Here the
literature is generally true organ music.
Our thanks to Dr. Bedell for reporting in
answer to our August item.

ROBERT M. STOFER

*Covenant Presbyterian, Cleveland

Choral Music from Four Services

F. ar.Dickinson, Come Marie Elisabeth

F. ar.Dickinson, Citizens of Chatres

Praetorius, Lo how a Rose

Dickinson, Still There is Bethlehem

D.M.Williams, To Bethlehem

Dickinson, Nowell

Gritton, Welcome Yule

Gaul, Carol of Russian Children

Sl. ar.Kountz, Carol of Sheep Bells

Shaw, Fanfare for Christmas Day

Wheaton, Little Jesus came to town

Staley, What can this mean

F. ar.Black, With Candles Bright

Burleigh, Behold that star

Cornelius, The Three Kings

Adam, O holy night

Hagen, Morning Star

Some Organ Selections

Benoit, Noel Basque

Rousseau, Variations on Noel

Mulet, Carillon-Sortie

Daquin, Noel

Balbastre, Two French Carols

Karg-Elert, Adeste Fideles

Edmundson, Vom Himmel Hoch

Edmundson, A Carpenter is Born

Brahms, A Lovely Rose

W. RICHARD WEAGLY, Director

VIRGIL FOX, Organist

*Riverside Baptist, New York

Candlelight Vespers

(Org.: Dethier's Christmas)

Mo. ar.Lockwood, Lightly bells are

Andrews, Before Dawn

(Org.-Viola: Busser, Sleep of Infant)

Dickinson, A heavenly song

Wood, Ding-dong merrily

Dickinson, O Bethlehem

Kitson, Whence is that goodly

Taylor, The Three Ships

(Org.: Maleingreau, Near the Cradle)

SALARIES OF CLERGY

Presbyterian denomination reports average
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eastern states the average is higher than in
other sections."

A QUEER NEWSPAPER

The New York Times, now quite busy ac-
centing the vast importance of politicians to
you & me, had upward of a full page of
Easter programs in its pre-Easter issue, giv-
ing the complete music selections, no ser-
mons; and it did not mention a blessed or-
ganist in the whole set. Imagine printing a
page of Easter sermon-topics and not men-
tioning any preachers? or political views and
not mentioning the politician?

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DR. BIDWELL'S RECITALS*Season in Carnegie Hall, Pittsburgh*

The 1946-7 book of recital programs by Dr. Marshall Bidwell on the 4-126 Aeolian-Skinner in Carnegie Music Hall shows the work from recital No. 3772, Oct. 5, 1946, to No. 3846, June 29, 1947, programs Saturdays at 8:15 p.m., Sundays at 4:00. Following data come from Dr. Bidwell's preface.

- 52 Seasons completed;
85 Recitals, etc.;
1027 Compositions, including
914 Organ solos, representing
286 Composers, among whom were
116 Americans;
70 First-performances in the series.
Composers presented most frequently:
145 Bach
27 Handel
20 Widor
18 Mendelssohn
17 Wagner
12 Schubert
11 Beethoven, Clokey, Gaul, Karg-Elert
10 Guilmant, Tchaikovsky
9 Franck, Greig, Haydn
8 Brahms, Edmundson, Liszt, Vierne, Yon
7 Buxtehude, Couperin, Mozart, Reger, Saint-Saens

Attendance for the season was 31,812, a decrease of 3,375 from last season; "attendance was affected adversely by the power strike which crippled transportation during October . . . Two December recitals were omitted because of the coal strike." (Where are those delightful T.A.O. readers who say laborunionism is no concern of the organ world?) Saturday attendance was larger than the 45-6 season though Sunday attendance fell off.

"The program for the first Sunday of each month is designed for children." Choral organizations participate occasionally; Janet Cato substituted in the Nov. 24 recital.

Printed programs are used and there are program-notes. Copies of the book are given to those who ask, so long as the limited supply lasts. T.A.O. considers this the most representative such collection of recital programs and organ program-materials available anywhere in America today. The 16-page index lists all compositions, by composer of course, and from this we note here the American works; figures after a title indicate the number of seasons it has been consecutively used. We omit here, generally, arrangements, pieces for church written on hymntunes, pieces written on some other composer's melody, and pieces by early Americans of interest only historically. We include, just for the fun of it, an occasional piece not by a beloved American.

Barnes, Gregorian Toccata 5
Bedell, Bedeck Thyself 3, Berceuse & Priere, Divertissement, Noel Provençal 5, Pastor-

- ale, Toccata Basse 5.
Bidwell, Meditation on Foster Melody
Biggs, Toccata Deo Gratias 5
Billings, Chester
Bingham, Roulade, Twilight at Fiesole 5.
Bird, Oriental Sketch
Boex, Marche Champetre 2
Bornschein, French Clock 5
Borowski, Sonata 1
Burleigh, Deep River
Cadman, At Dawning, Sky-Blue Water 5.
Clokey, Bell Prelude 4, Canyon Walls 5,
Fireside Fancies, Old French Carol 4.
Coke-Jephcott, Variations & Toccata 5
d'Antalfy, Sportive Fauns 5
DeLamarter, Fountain 4, Nocturne at Sunset 4, Suite.
Demarest, Memories
Dethier, Caprice, Christmas 5, Concert
Prelude 2.
Dickinson, Old Dutch Lullaby
Diggle, Christmas Carologue 3, Rhapsody on Spirituals.
Edmundson, Easter Even Prelude, Elfin Dance 5, In Dulci Jubilo 3, Vom Himmel Hoch 5.
Elmore, Autumn Song 2, Donkey Dance 5, Humoresque.
Federlein, Scherzo-Pastorale 5



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- Floyd, Anno Domini
Foote, Christmas 5, Pastorale.
Gaul, Ancient Hebrew Prayer 3, Chant for Dead Heroes 5, Easter on Mt. Rubidoux 5, Easter with Penna. Moravians, Foot of Fujiyama, La Brume, Hymn of American Navy, Songs of Early Patriots 4, Wind & Grass, Yasnaya Polyana.
Hokanson, Song of Thanksgiving
James, Mediation Ste. Clotilde 5
Jennings, Prelude-Sarabande-Fugue 5
Johnson, Three Pastels 5
Johnston, Evensong 5, Resurrection 5.
Kinder, Caprice 5
Kramer, Eklog
Leach, Seven Casual Brevities
Loud, Thistledown 3
Macfarlane, Evening Bells, Scotch Fantasia 5, Spring Song 5.
Mackelberghe, Triptych 5
McAmis, Dreams 5
McKinley, Cantilena 3
Matthews, Passing of Summer
Nevin, l'Arlequin 5, Will o' Wisp 5.
Norden, Song of Night 2
Oetting, Prelude & Fugue Em
Parker, Allegretto Efm 5
Pasquet, Arioso
Purvis, Carol Rhapsody 3, Communion, Divinum Mysterium 3, Idyl 4.

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 Russell, Basket-Weaver 4, Bells of St. Anne
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 Sabin, Bourree
 Schehl, Prelude & Variations
 Shelley, Fanfare d'Orgue
 Sheppard, Desert Song
 F.S. Smith, Spring Morn
 Sowerby, Carillon 5, Comes Autumn Time
 5, Rejoice Ye Pure.
 Stoughton, Fairyland Suite 5, Shady Pool.
 Swinnen, Chinoiserie 4
 Taylor, Looking-Glass Dedication 5
 Thatcher, Easter Vision
 Titcomb, Alleluia, Puer Natus Est 2, Regina
 Coeli.
 Verrees, Intermezzo 5

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 The Cathedral of the Incarnation
 Organist, Adelphi College
 Director, The Long Island Choral Society
 Garden City, N. Y.

Weaver, Bell Benedictus 3, Christmas
 Pastorale, Cuckoo 4, Squirrel 5.
 Weinberger, Bible Poems 3
 Whitmer, Christmas Folksongs 2
 Whitney, Variations
 Willan, Int.-Passacaglia-Fugue
 Yon, Christmas in Sicily 5, Christo Tri-
 fante 4, Concert Study Dm 5, Echo 5,
 Gesu Bambino 5, Hymn of Glory 5,
 Marche Pastorale 3, Primitive Organ 5.

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has acquired "all the capital stock of Associated Music Publishers Inc., one of the world's greatest repositories of standard & classic music." This involves "the rights to tens of thousands of world-famous compositions," including the works of such as Hindemith, Schoenberg, Sibelius, Strauss, Weinberger. Included in the purchase "are the publishing and performing rights." In one catalogue (Breitkopf & Hartel, founded in 1719, the "oldest music-publishing house in the world") are the original editions of works by Bach, Beethoven, Handel, Haydn, Mendelssohn, Mozart, Schubert, etc., and in another are the works of Wagner. Says the official announcement, "B.M.I., the stock of which is owned by the broadcasting industry, is primarily engaged in licensing the right to perform music to broadcasters and other music users."

TAX ON CHURCH ORGANS

The republicans in the house of representatives incorporated in their new July bill the repeal of the 10% tax passed by Roosevelt and his democrats against churches buying organs, and sent it to the senate. At the present writing we do not know what the senate and Harry Truman have done about it. If they acted intelligently, the tax will soon be off. It's a rather huge if.

CHARLES W. McMANIS CO.
 announce the following activities:
 Berkeley, Cal., C. R. Nicewonger resi-
 dence, a new 2-11 now in process.
 Kansas City, Kans., Pilgrim Congregation-
 al, 3-12 now building.

Kansas City, Mo., an old 3-35 redesigned and rebuilt, owner not stated.

Parsons, Kans., First Methodist, contract signed for rebuilding 2-17 Estey.

READERS' WANTS

A reader offers for sale a set of T.A.O. issues complete from February 1933 to December 1946; thus all volumes are complete with the exception of the January 1933 issue, though in some cases a few copies are slightly soiled. Address T.A.O. direct.

MUSIC INSTITUTE

of America has been organized, evidently by the National Association of Music Merchants, 28 E. Jackson Blvd., Chicago, to make surveys to find ways of increasing public appreciation and consumption of music products—concerts, instruments, etc. L. G. La Mair, chairman of the board of trustees, says population and leisure time have increased but music-participation has decreased, "while other interests with far less natural appeal have been booming."

WILLIAM G. BLANCHARD
 of Pomona College went to the University of Iowa to hear the July 30 premiere of his "Envoy" for chorus and orchestra, performed under the direction of Harold Stark in the University's summer music festival.

R.D.'s ONE & ONLY
 Dorothy May Diggle, one & only child of Dr. & Mrs. Roland Diggle, was married July 20 to Anthony Jerome Bertucci in Los Angeles.

SUSAN BARKSDALE SYDNOR
 joined the Sydnor band June 20 and James

R. Sydnor is herewith reprimanded for so long neglecting to report the advent of this his third daughter.

OBERLIN CONSERVATORY

has appointed Arnold Blackburn instructor in organ and church music, and Lloyd Linder assistant-professor of singing. Mr. Blackburn is an Oberlin Mus.Bac., earned his M.Mus. in the University of Michigan, and for the past two years taught in Southwestern College.

Alfred Greenfield

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AUSTIN C. LOVELACE*First Presbyterian, Greensboro, N.C.*

Service music for his first year with the Church after his more or less pleasant vacation with the war, from March 1, 1946, to June 1, 1947, has been catalogued and we herewith quote the most useful parts. Mr. Lovelace gives the publishers of each, which we indicate in the usual way by letters hyphenated to the composer's name; for new readers we list them:

- b—Boston Music Co.
- d—Birchard
- e—E. C. Schirmer
- g—G. Schirmer
- h, hn—H. W. Gray
- j—J. Fischer & Bro.
- k—Elkan-Vogel
- l—Galaxy
- ls—Stainer & Bell
- o—Oliver Ditson
- p—Homeyer
- s—Summy
- t—Theodore Presser
- va—Augsburg
- vb—B. F. Wood
- vh—Harold Flammer

Anthems

This list omits most of the Christmas and Easter numbers, works in manuscript, and pieces sung from various hymnals.

Andrews-g, Build thee more stately
Bach-ls, At Thy feet

- h, Beside Thy cradle
- h, How fierce and dreadful
- e, Jesu Joy of man's desiring
- e, Now let every tongue

Bennett-g, God is a Spirit

ar.Black-h, As lately we watched

Brahms-g, How lovely is Thy dwelling

- g, Yea I will comfort

Buck-o, Be still then

Christiansen-va, Beautiful Saviour

ar.Curry, Thee Holy Father

Davies-hn, God be in my head

ar.Davis-e, Let all things now living

Demuth-ls, Holly and the Ivy

Dickinson-h, We pause beside this

Ebeling, All my heart this night

Elgar-hn, As torrents in summer

Fairchild-vh, Breathe on us

Foster-g, O for a closer walk

Franck-d, Come Holy Spirit

Gounod-o, Lovely appear

- hn, Sanctus

- o, Send out Thy Light

Grieg-h, Jesu Friend of sinners

Handel-g, And the glory

- g, For unto us

- g, Glory to God

- g, Hallelujah

- o, Holy art Thou

Haydn-g, Heavens are telling

Heckenlively-g, O Saving Sacrificial
Jennings-h, Springs in the desert
ar.D.H.Jones, Praise ye the Lord
ar.Kremser-o, Prayer of thanksgiving
Lovelace, Come Thou almighty King

- t, I love my God

- b, O risen Lord

Macfarlane-g, Open our eyes

Mackinnon-h, Sleeps Judea fair

Mendelssohn-g, How lovely

- g, I waited for the Lord

- g, Lift thine eyes

Mozart-g, Gloria

- g, Jesu Word of God

Noble-h, Go to dark Gethsemane

Pergolesi-o, Glory to God

Praetorius, We will be merry

Roberts-o, Peace I leave with you

- g, Seek ye the Lord

Rogers-o, Seek Him that maketh

Schubert-g, Omnipotence

Shelley-g, Hark my soul

- g, King of love

D.S.Smith-h, I will lift up

Sowerby-b, I will lift up

Spohr-o, As pants the hart

Thiman-hn, Immortal Invisible

V.D.Thompson-h, Father in Thy mysterious

W.Thompson-vh, Softly and tenderly

Tschesnokoff-j, Salvation is created

Voris-h, Drop drop slow tears

- o, Mother's Day Service

ar.Weaver-l, Come Thou fount

D.M.Williams-h, Darest Thou now

-h, King's Highway

D.D.Wood-h, There shall be no night

Yon-j, Christ triumphant

Organ

This list includes chiefly American works;

Mr. Lovelace itemized more than 200 pieces,

including 26 Bach, 5 Franck, 7 Karg-Elert.

We omit also the hymntune organ music,

of which there were 6 by Mr. Bingham, 5

by Dr. Noble.

Bedell-s, Legende

Bingham-l, Rhythmic Trumpet

Borowski-p, Adoration

-j, Sonata I

Clokey-h, Bell Prelude

-j, Cathedral Prelude

-j, Prologue de Jesus

DeLamarter-h, Carillon

Dickinson-h, Storm King: Intermezzo

Eichhorn-t, Sunlit Cloisters

Farnam-t, Toccata

Gaul-h, A Negro Once Sang

-j, Easter on Mt. Rubidoux

-h, Easter Procession of Moravians

-j, March of Wise Men

-g, Postludium Circulaire

Hill-j, Melody

-j, Pageant

Hokanson-va, Built on a Rock

-va, Morning Prayer

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 Martin-h, Pastorale
 -h, Prelude
 -h, Toccata
 Nearing-h, Duologue & Choral
 Nies-Berger-h, Resurrection
 Noble-g, Solemn Prelude
 Purvis, Communion
 Romanza
 Russell-j, Bells of Ste. Anne
 -j, Song of Basket Weaver
 Shelley-g, Spring Song
 F.S.Smith-g, Introspection
 A.W.Snow-h, Distant Chimes
 F.W.Snow-vb, Meditation
 -vb, Prelude on Vigili
 -vb, Toccata

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Sowerby-h, Carillon
 -h, Meditation on Picardy
 -h, Pageant of Autumn
 Timmings-k, Arietta
 Titcomb-vb, Cibavit Eos
 -vb, Credo Unum Deum
 Vardell-h, Skyland
 Weaver-l, Bell Benedictus
 -l, Cuckoo
 -j, Squirrel
 Weinberger-h, House Upon a Rock
 -h, Last Supper
 -h, Marriage in Cana
 -h, Woman of Bethany
 Cantatas and Oratorios
 Bach-h, Christ Lay in Death's
 Brahms-g, Requiem
 Dubois-g, Seven Last Words
 Faure, Requiem

There were 15 special musicales; in addition to the cantatas and the usual special services at Christmas etc., they included recitals by Walter Baker, G. M. Thompson, and three by Mr. Lovelace; programs by the Flora Macdonald Glee-Club, the Sedalia Singers, and the Guilford College Choir; a Mendelssohn program for organ and voice; and Tunder's "Dear Lord Thine Angels," a solo cantata for soprano and orchestra.

In addition his soloists sang 62 church songs of which we list but a very few, for obvious reasons:

Bach-h, God my Shepherd
 -g, My heart ever faithful
 -h, Now Jesus Christ the Son
 -hn, Slumber Beloved
 Clokey-j, No Lullaby
 Guion-g, I talked to God
 -g, Prayer
 Ware-g, The Cross
 Weinberger-h, Way to Emmaus

The organ is a 4m Austin and Mr. Lovelace plays a 15-minute prelude each Sunday; adult chorus numbers 35 to 40; "there are also Primary and Junior Choirs but they do not appear too often."

THE DICKINSONS

Dr. & Mrs. Clarence Dickinson spent the early summer teaching in special church-music summer courses in Kansas City, Mo.; Little Rock, Ark.; Fort Worth, Texas; Atlanta, Ga.; Nashville, Tenn.; and Evanston, Ill. Dr. Dickinson gave master classes in organplaying and repertoire, and Mrs. Dickinson joined in lecture courses on the music of great religious movements, beauty in worship, the Wesley family in church music, music and religion, choral repertoire, etc. There were evening organ recitals by Dr. Dickinson, and choral festivals. "An interesting feature of these institutes was that the expenses of about half the registrants were paid by their churches in appreciation of the importance of music in the church service." These activities continued through the first two weeks of August which the Dickinsons spent in Northwestern University, and after thus doing their utmost to kill themselves with over-work, they retired to their summer home on Storm King Mountain, near Cornwall, N.Y. In the fall they return to the faculty of the School of Sacred Music and Dr. Dickinson resumes also in the Brick Presbyterian, New York City.

SCHULMERICH ELECTRONICS is to benefit by the report of Arthur L. Bigelow who is touring Europe in the investigation of bells and bell music. Mr. Bigelow, now with Princeton University, was formerly with the carillon school in Mechlin, Belgium, and concert artist for the Louvain University.

DR. C. HAROLD EINECKE attended the international festival of music & drama in Edinburgh, Scotland, with visits also to Belgium and Holland. In England he visited Benjamin Britten, composer. The new Aeolian-Skinner will soon be installed in his Pilgrim Congregational, St. Louis, where the chancel arrangement has been entirely rebuilt.

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WHITE-STUDIO PROGRAMS

Two series of programs are announced for the Ernest White studio, 145 West 46th St., New York 19, N.Y. September Wednesday evenings at 8:00 there will be four organ recitals broadcast over WNYC:

Sept. 3, Mr. White, a Bach program; Sept. 10, Marie Schumacher, a Bach program; Sept. 17, Edward Linzel, a Bach program; and Sept. 24, Mr. White in a program of 18th-century pieces by Armstorff, Dandrieu, Kirnberger, Luebeck, and Rathgeber.

The second series will be in October to paid-admission audiences, \$5.00 for the series, Sunday evenings at 9:20:

Oct. 12, organ, harpsichord, and strings; Oct. 19, organ, harpsichord, oboe, recorder; Oct. 26, organ, harpsichord, basso, in a Bach program.

CLAUDE L. MURPHREE

University of Florida, Gainesville

Sept. 28, 4:00

*Tombelle, Toccata

Handel, Air Variée

Bedell, Adoration Mystique;

All Hallows Eve; Dedicace; Bouree.

Klein, Chant Pastorale

Purvis, Divinum Mysterium

Dies Irae

Urseth, Song of the Clock

Jongen, Larghetto

Andriessen, Toccata

St. Michael's, Anniston, Ala.

Sept. 14, 4:00

*Franck, Chorale Am

Nevin, Sylvan Idyll

Bach, Fantasia & Fugue Gm

Murphree, Choralprelude

Dupre, Variations on Noel

Schubert, Ave Maria

Widor, 4: Scherzo; 5: Toccata.

First Christian, Gadsden, Ala.

Sept. 15, 8:00

*Franck, Chorale Am

Schubert, Serenade

Kinder, In Moonlight

Bach, Toccata & Fugue Dm

Purvis, Romanza

Korsakov, Bumblebee

Lemare, Andantino

Russell, Bells of St. Anne

Bedell, Dedication

Gillette, Rippling Brook

RADIO ORGAN MUSIC

Thanks to Kenneth Bomberg for reporting the following:

N.B.C., George Crook, Sundays at 8:05 a.m., c.t.

WOSU, Columbus, Ohio, 820 kc., Wilbur Held.

KUOM, Minneapolis, 770 kc., Fridays at 5:00 p.m., c.t., 4-81 Aeolian-Skinner, Edward Berryman and Arthur B. Jennings.

WCAL, Northfield, Minn., 770 kc., Sundays at 1:30 p.m., c.t., 4-31 Austin, Marion Hutchinson.

KSL, Salt Lake City, 1160 kc., Sundays at 11:00 p.m., m.t., Frank Asper, this may possibly be a.m. instead of p.m.

ROBERT HUFSTADER

has been appointed to succeed George A. Wedge as director of the Juilliard Summer School; on the faculty since 1945, he continues as director of the Juilliard Extension Division.

A.G.O. EXAM RESULTS

Current examinations resulted in 17 Associates and these four Fellows: Paul Friess, Theodore Marier, E. Bronson Ragan, Charles D. Walker.

MAYBE HE WILL?

"I certainly think it would be wonderful if someone, as for instance Mr. White, would give a series of lectures on tonal concept for the organ."—E.D.K.

WE MUST LEARN IT

"No man can be trusted with power over other men," says John Dos Passos, in Magazine of the Year. That's why in America we have the Constitution of the United States.

BUT THEY SEE NOT?

Must T.A.O. use head-lines ten inches high in order to enable readers to read and understand? About that 10% tax on church organs, it was first reported in our March 1947, p.101, and is again reported here, bringing it up, to date so far as facts are facts.

WISH HIM LUCK?

"I'm going to work on the idea of an electrotone that, in addition to having no sound and fitting directly into the brain, has no organist either; and I'll run you right off the map and into Harry Truman's arms."—Laertes.

A CHURCH MAGAZINE

Zion Evangelical, Indianapolis, issues a printed magazine six times a year, evidently for free distribution to members of the congregation and possibly friends; the January-February issue, Vol. 50, No. 10, is 6x9, 20 pages, filled with items that should interest every member of the Church, and all things are edited in a business-like manner. It's a commendable publication that should be an important factor in giving increased vitality to any church following its example. For the good of other churches interested, Z.E. probably won't object to mentioning costs here. A budget statement says the cost for the year was \$1047.00 and that income from donations was \$466.33 and from advertising \$310.00. There were 34 small advertisements on the three cover-pages and one on the last page of text. Dale W. Young is organist and reports the Church is unusually live, with large congregations the rule.

FOR SALE

Large Harmonium, one manual, no pedal, electric blower, 6 full sets of reeds, 2 sets of one-octave bass reeds, pneumatic action, larger than usual, price \$100. George Meyer, Plutarch Road, Highland, N. Y. Phone: New Palts-4233.

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14th, advance-programs and events-
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